

Catalyst



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1994

The Interpretation Newsletter California Department of Parks and Recreation Vol. 1, No. 4

Table of Contents

- Page 2 Catalyst Norms and Committee Roster
- Page 3 Juan Bautista de Anza National Historic Trail, by **Kay S. Robinson**, Park Superintendent, Four Rivers District-Coe Sector
- Page 4 Training Package Review: The Process of Interpretive Critiquing, by **John Mott**, Volunteer Programs Manager, Park Services Division
- Page 5 California Native Americans: Help for Researchers, by **Pat Morris**, Interpretation Section, Park Services Division
- Page 5 The Interpretive Moment, by **Steve Feazel**, District Interpretive Specialist, Northern Buttes District
- Page 6 DPR Museum Directory Updated, by **Pat Morris**, Museum Technician, Park Services Division
- Page 7 Some Things Old Fashioned, by **Melanie Martinod**, District Interpretive Specialist, San Diego Coast District
- Page 8 Can DPR Tie-in With Other Agencies for Help?
- Page 8 Volunteer Service Helps in Conservation, contributed by Roy Burne, Coordinator, Parks and Wild Life Voluntary Service
- Page 9 Generic Interpretive Display Panels, submitted by **Elizabeth Hammack**, District Interpretive Specialist, Santa Cruz
- Page 10 Ageless and Vikane: Controlling Pests in Museums, by **Nancy Mendez**, Museum Curator, Will Rogers SHP
- Page 11 NPS Clearinghouse Inventory List, submitted by **Pauline Spear**, MC III, Park Services Division
- Page 12 Summer Intern Program at Will Rogers SHP, by **Nancy Mendez**, Museum Curator, Will Rogers State Historic Park
- Page 12 Inventory Pilot Project, by **Rachanee Srisavasdi**, Student Intern, Will Rogers State Historic Park
- Page 13 Photo Display Project, by **Rebeka Rodriguez**, Student Intern, Will Rogers State Historic Park
- Page 14 Video Projectors, by **Bob Dunn**, A-V Specialist, Retired Annuitant, Interpretation Section, Park Services Division
- Page 15 The Third Annual CASEC Conference, by **Roger Nelson**, Ranger I, Bay Area District
- Page 16 Editor's Message, by **Sally Scott**, District Interpretive Specialist, Bay Area District

The Catalyst

The Catalyst is a quarterly. Articles should be submitted by mid-July, mid-October, mid-January, and mid-April, for an August, November, February, and May publication.

Any questions, concerns, or suggestions should be directed to members of the committee.

Letters to the Editor are invited. Articles can be submitted through any committee member. All articles will be reviewed by, at least, two committee members. Generally, committee members will not attempt to censor or alter submitted articles. However, if a reviewer identifies inaccurate or misleading information, he/she will contact the author about revision.

Committee members/reviewers will keep in mind the need to protect the Department from unauthorized endorsements or advertisements at state expense. This should not discourage personal testimonials or recommendations which are both appropriate and desirable, and might include:

- * helpful people, companies, or organization*
- * sources for interpretive products*
- * training opportunities*
- * reference materials.*

If the article is submitted within the required time frame, a conscientious attempt will be made to route it back for proofing.

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**Juan Bautista de Anza National
Historic Trail**

by

Kay S. Robinson

Park Superintendent

Four Rivers District-Coe Sector

It was not an easy journey for the 240 colonists who were shepherded by Captain Juan Bautista de Anza from Mexico to Monterey, California in 1775-1776. The need for settling and supplying the missions of Alta California was great. Other nations were eyeing footholds on the California coast; supplying the settlements by sea was hazardous. After an exploratory trip in 1774 to determine the feasibility of bringing settlers and livestock to settle Alta California, Anza recruited volunteers and left Horcasitas, Mexico in September 1775. By the time he left Tubac (Arizona) on October 23, he would have with him 30 families, ten soldiers, 1,000 head of livestock, and Father Pedro Font.

The route passed by Yuma, through Coyote Canyon to Mission San Gabriel, on to Santa Barbara, on to San Luis Obispo, and finally reaching Monterey on March 10, 1776. Leaving the settlers at Monterey, the expeditionary force of soldiers led by Anza continued on to the Bay of San Francisco scouting west and east sides, returning to Monterey via the inner coastal mountains. Many of the settlers who emigrated became founding families of Monterey, San Francisco, and San Jose.

The route has now been recognized as a National Historic Trail for its significance in the settlement of the United States. Under the leadership of NPS Team Coordinator Meredith Kaplan, a comprehensive management plan is being developed. Volunteer coordinators from each of the 20 California and Arizona counties through which the trail passes have helped map the original and proposed recreational trail routes and identify key interpretive sites along the route. While I was

working on it in Santa Clara County (13 miles of the trail passes through Henry W. Coe State Park), I started wondering about the statewide significance of Anza's route. What are we now interpreting of the Anza Trail? Where is it mentioned? Are there markers from the 1976 reenactment in many State Parks or have they been vandalized as has the one in Coe? The trail passes through or near at least 18 State Parks. How about a brochure which addresses this event which passed through uncharted lands and become State Parks? This proposal has been suggested and may soon be initiated by Sacramento staff. Those parks specifically affected (from south to north) are: Ocotillo Wells SVRA, Anza-Borrego Desert SP, Lake Perris SRA, El Pueblo de Los Angeles SHP, Malibu Creek SP, San Buenaventura SB, Emma Wood SB, Carpinteria SB, El Presidio de Santa Barbara SHP, El Capitan SB, Refugio SB, Gaviota SB, Pt. Sal SB, Pismo SB, Monterey SHP, San Juan Bautista SHP, Bethany SRA, and Henry W. Coe SP.

Funding may come partially from the Federal government. Are there any cooperating associations who wish to form a coalition to help fund the remainder? Details of the format, graphics, narrative, and publication of the brochure have yet to be fully discussed. If you are interested in participating or providing information, please call me at (408) 623-2431. The Anza Trail has tremendous significance as the key to the settlement of California. Our current demographics stem from that expedition. Let's not fail to interpret this significant event to our visitors.

**The route has now
been recognized as a
National Historic
Trail for its
significance in the
settlement of the
United States.**

**Training Package Review:
The Process of Interpretive Critiquing**
by

John Mott
Volunteer Programs Manager
Park Services Division

Excellent!
Down to earth!
A refreshing look at what interpretation
is all about!
An outstanding product for all
interpreters, even those not involved
with critiquing!

These were just some of the positive comments expressed by the Interpretation Section staff after viewing *The Process of Interpretive Critiquing* by Bill Lewis.

The well-organized two hour video focuses on supervisory reviews of staff interpretive programs. Each of the 19 training segments feature a live interpretive presentation followed by a supervisor's critique. Bill Lewis then evaluates the reviewer. Throughout the program, viewers have opportunities to formulate their own evaluations before seeing portions of the "formal" critique. Bill highlights not only the good, but also the poor methods of interpretive critiquing. Bill's example of tact and objectivity as he evaluates the critiques and interpreters contains valuable lessons for us all.

One segment features a California State Parks' team. Rita Nunes (SP Guide 1) gives a program at Chaw'se Indian Grinding Rock SHP followed by Mario Rodriguez's (SPR III) evaluation. Other agencies given the spotlight include the National Park Service, the Army Corps of Engineers, and the Philadelphia Zoo.

During the program, Bill emphasizes the importance of coaching and having critiques come from as many people as possible. The tape is divided into 19 subsections focusing on specific interpretive critique principles with titles such as:

- "Adapt the critique to the unique person being critiqued"
- "Use written forms sparingly"
- "Help presenters discover principles"

"Include at least three things in your critique beginning"

The training package includes a twenty-page training manual which complements the videotape. The manual includes all the key points made in the video and is handy for quick reference.

About the author: Bill Lewis' extensive field experience (29 summers at Yellowstone) combined with his 35-year background as a Professor of Sociology and a Professor of Communication make him no stranger to interpretation. Bill has been widely recognized and sought out as a training specialist, both within the National Park Service and by other government and private agencies. In 1988 the National Association of Interpretation honored him with their highest award—the Fellow Award—in recognition of excellence in interpretation and service. In 1974 he produced *The Fine Art of Interpretive Critiquing*. His present video replaces that earlier version.

I strongly encourage you to buy *The Process of Interpretive Critiquing* for your district's training library. The tools received will make you and your staff more effective interpreters and evaluators. For \$44.95 (+ shipping) you may purchase the training program through *The Interpretation Publication and Resource Center*, P. O. Box 310, North Stonington, CT 06359.

IT'S ALL IN THE INTERPRETATION!

THANK YOU FOR THAT NICE CRITIQUE.
I CAN'T BELIEVE HOW POSITIVE YOU WERE.
NOW I ONLY HAVE TO WORK ON THOSE
103 SUGGESTIONS YOU MADE.



**California Native Americans:
Help for Researchers**

by
Pat Morris
Interpretation Section
Park Services Division

For staff and docents who interpret Native American culture and history, it's an ongoing quest to find resources that will help illuminate the "lifeways" of California's native peoples for park visitors. A recent issue of the *California State Library Foundation Bulletin* features two promising resources. They are:

**The California Indian
Library Collections**

This article describes the California Indian Library Collections (CILC) project. This project was initiated to duplicate materials from the extensive Native American collections at the Phoebe Apperson Hearst Museum of Anthropology, University of California at Berkeley (formerly The Lowie Museum of Anthropology) and place the materials in county libraries near the native tribes they represent.

CILC collections include manuscripts, articles, photographs, and recordings of songs and dances. The collections now reside in the following northern and central California county libraries: Alpine, Butte, Colusa, Del Norte, Fresno, Glenn, Humboldt, Lake, Lassen, Madera, Marin, Mendocino, Modoc, Plumas, Shasta, Siskiyou, Sonoma, Tehama, Trinity, Yolo, and Yuba. Composite collections are also located at the California Indian Library Collections, University of California, Berkeley and in the California Room at the California State Library, Sacramento.

The material in each library collection varies according to the tribal groups that it represents.

**An Annotated California Indian
Bibliography for
Basic Library Collections**

This is an excellent list of basic references on California Native Americans. In the words of compiler Randal Brandt, "It is not

tribal specific; the works have been arranged by topics which relate to all California Indian tribes throughout the state. Each work is currently in print and available from the publisher."

Both of these articles are found in the July 1994, Number 48 issue of the *CSLF Bulletin*, a copyrighted publication. You may be able to locate a copy of the Bulletin in your local library, or you can order a copy by sending a check for \$7.89 to the California State Library Foundation, 1225 -8th Street, Suite 345, Sacramento, CA 95814.

The Interpretive Moment
by

Steve Feazel
District Interpretive Specialist
Northern Buttes District

The *Interpretive Moment* does not generally occur during planned interpretive activities such as campfire programs, nature walks, or Jr. Ranger programs, which require research, advanced planning, and promotion. The *Interpretive Moment*, rather, occurs when it is least expected and therefore least planned.

The *Interpretive Moment*, it is important to note, happens to Rangers, Administrative Staff, Maintenance Workers, and Park Aids. It comes when you are cleaning a rest room, completing an enforcement contact, or selling an annual pass. The *Interpretive Moment* might be preceded by a question such as, "Excuse me, can you tell me about..." or, "Why do you have a gun?" On the other hand the *Interpretive Moment* may come as a result of your response to a park visitor's quizzical look, your answer to a child's teachable minute, or the opportunity you have momentarily to interact with a park visitor.

Even though the Interpretive Moment is rarely more than a few seconds in length it may be the most important few seconds of your entire day. Often those you make a special effort to communicate with will be genuinely grateful and they will remember. There is no better way to market DPR than to seek out and capture the *Interpretive Mo-*

ment.. Consequently, it is important to be prepared with fun facts, informative tips, handouts (for kids too!), ideas for making park visitors' stay more pleasant, and doing the little extras that make them feel special.

In an effort to fill the "interpretive tool kit" with provisions that can be called upon when the *Interpretive Moment* occurs, Northern Buttes District has developed the *Interpretive Moment* newsletter. This fun-filled digest features information regarding a wide variety of subjects that might be of interest to both the park staff and park visitor.

One edition features engaging trivia about the "Wash Bear," more commonly known as the raccoon. Another edition encourages park staff to consider incorporating poetry into their *Interpretive Moments*. The music that our natural surroundings compose has never been played any more beautifully than by poets. Listen for a moment to the song:

In Hardwood Groves

The same leaves over and over again!
They fall from giving shade above
To make one texture of faded brown
And fit the earth like a leather glove.

Before the leaves can mount again
To fill the trees with another shade,
They must go down past things coming up,
They must go down into the dark decayed,

They must be pierced by flowers and put
Beneath the feet of dancing flowers.
However it is in some other world
I know that this is the way in ours.

Robert Frost

Issues of the *Interpretive Moment* are challenging, controversial (the issue on poetry raised a few eyebrows) but always fun and informative.

In order for DPR to maintain popular public support we must take full advantage of the *Interpretive Moments* that come our way. *Interpretive Moments* allows us to bridge the gap between the natural environment and the park visitor. The extra effort

required will become infectious as we witness the positive response from those visiting their State Parks and, at the same time, our department will earn the reputation as being among the best!

DPR Museum Directory Updated

by

Pat Morris

Museum Technician

One of the ways we know how people lived in the past is through the tools, clothing, vehicles, crafts, musical instruments and other physical objects they left behind. In California State Parks, we use these objects in demonstrations, displays, house museums, and research projects to reconstruct and interpret the "lifeways" of the people who have been a part of California's colorful history. This collection is displayed and/or stored in 115 park units.

To help staff determine what kinds of objects can be found in which units, the Interpretation Section of Park Services Division has just revised and updated the *California State Parks Museum Directory*. The *Directory* is intended to aid field units in contacting other parks about objects in excess of their unit's needs and to assist researchers in locating information about specific types of objects. It can be used by units with a similar interpretive focus to exchange ideas and collections. It can also be used by department staff to refer potential donors to appropriate parks for their gifts.

Copies of the *Directory* are being distributed to each district office and also to each park unit with museum collections. Park visitors and researchers may purchase copies at the State Parks Store for \$5, or by sending a check for \$7.89 (\$5. plus tax, and \$2.50 postage/handling) to the California State Parks Store, P. O. Box 942896 (phone: 916 653-4000).

Some things old fashioned,
Some things brand new,
Some things more hectic,
But they all came through.

Interpretive Specialist Melanie Martinod's poetic outburst was inspired by the early weeks of interpretive programs at San Elijo and South Carlsbad. Her energy and enthusiasm are contagious as she details the parks' activities in the following excerpted highlights:

Memo

Thursday (48 campers) brought a visit from the "Hummer Mom" (Marion Stacey) who simply plopped her baby hummingbirds down and began her stories. She had everyone engrossed for over an hour.

Memo

Lifeguards may resume teaching water safety to the kids as they have in past summers.

Memo

James Chandler will teach Junior Rangers about the fish of the shore and how to catch them.

Memo

The first campfire program was a little more old-fashioned than Chris Platis had intended. Even though the lights and sound system were not working, he had the highest attendance for the week. Guitar playing, songs, games, an on-the-spot performances by campers (while Chris orchestrated the making of an artificial reef) made for an unforgettable evening.

Memo

Melanie Martinod's campfire program on Monday (55 attended) was *Special Characteristics of the North Sector* and included a new campsong, eco-games and slides of the wetlands.

Memo

Tuesday night's program (over 100 attended) was an exciting night starting with Carol Provost and her *Creatures of the Night*, followed by a surprise visit from Bob Farner and his live creatures of the night (screech owl, barn owl, opossum) followed by me with a "dating game" for crickets and other eco-games.

Memo

Joanne Nash took us on a tour Wednesday (53 campers) of the State Parks of California, causing sighs of fond remembrance from campers.

Memo

Junior Rangers started off with a "Kelp Forest" re-creation in a tub of water. On schedule, the ocean washed up a beautiful piece of *Macrocystis* with a holdfast full of sea creatures.

Memo

Animals are always a favorite so Barbara Moore's furry, scaly, and feathery friends had campers enthralled in a program about *How to See Wild Animals in Nature*.

Memo

Junior Rangers inspired a dedicated group of kids as they studied tide pool animals and wildlife values (the G-rated kind). Imaginative colorful posters were turned in and now hang in the display window at San Elijo.

Memo

Kathy Bowman answered that one simple question on Wednesday (70 plus) that all beach lovers want to know: "Where did the sand go?" which leads to "Will it come back?" The answers are not simple and involve environmental principles which Kathy illustrated with her slides of the local terrain.

Memo

Sandy Jones (even though she was packing her house, finishing last minute job obligations, and the only Ranger on that evening) came through the second night with her famous Kelp Forest show. She used rope to demonstrate how long a kelp could grow and I could barely see her face from the other end of it.

Memo

Even though Officer Randy Schultz had never done a campfire program before, he plunged right in with his DARE program. He made adjustments along the way for his small audience and his frankness and directness appealed to the seven children. The program became a conversation with great participation from the kids.

Thanks, Melanie. And thanks to
Gary Watts, Dick Troy, and Donna Pozzi
for their undercover
investigative reporting that made this article possible.

Can DPR Tie-in with Other Agencies for Help?

Older Volunteers Wield "Huge Impact" on Law Enforcement

The AARP Bulletin (July/Aug. '94) shared a wonderful story regarding the invaluable contributions older volunteers are making as they work with law enforcement agencies across the country who are fighting crime.

Bud Meeks executive director of the National Sheriff's Association said, "It's massive. It's all over the United States. We can't work without them. They're an integral part of our nationwide operation."

Working for no pay, the volunteers are serving in an astonishing range of capacities, giving many strapped communities expertise and skills normally unaffordable.

Just north of Charleston, SC, volunteer Tekla Pierce, led a horseback posse in search and rescue efforts and in traffic control. The posse members ranged in age up to 70.

Tommy Johnson, 57, runs a crime analysis unit and pinpoints every crime committed in Berkeley Co., S. C., and then runs cross-checks with other crimes and the habits of known criminals. In doing so, he can alert the local law enforcement offices of trends that are beginning and show where patrols need to be set up.

In Alexandria, V. A., Juan Correa, 67, is one of 9 Spanish-speaking volunteers who rides as a civilian in patrol cars alongside officers and acts as an interpreter for the city's large Hispanic population.

Older Americans are volunteering for all kinds of reasons, but a desire to help combat the nation's rising crime rate seems to be chief among them. Many creative forms of helping have arisen, including bicycle patrols through residential neighborhoods, flying aircraft over forests, and simply walking and talking to residents in higher crime

areas. They also help in Victims Assistance programs to help inform victims of rights and finding out if they have any specific needs. They keep records, go on patrol, help with computer expertise, budgeting, chaperoning prisoners and their visitors, recording inventory and reports. If you know people who might be interested in signing up you can direct them to AARP Criminal Justice Services-VOL. 601 E. St. NW Washington, DC 20049 for more information.

The above article is from Grapevine magazine. The subscription price is \$22/yr., by writing to: CAHHS, Volunteer Sales Center, P. O. Box 2038, Sacramento, CA 95812-2038. Credit card orders: 1-800-272-8306.

Donna Pozzi, Interpretive Section Supervisor, recently returned from a 5-week expedition to Southern Africa to visit Susan Ross (personal friend and DPR District Superintendent on a leave of absence as a Peace Corps volunteer) in Botswana. While in Zimbabwe she read this article and thought of our volunteer program "back home." I think you will find it interesting reading.

Volunteer Service Helps in Conservation Contributed by Roy Burne, Coordinator, Parks & Wild Life Voluntary Service

In early 1993, five non-governmental organizations were requested to form a volunteer body to physically assist the Department of National Parks and Wild Life Management in problem areas in the field of conservation.

The Parks and Wild Life Voluntary Service (P&WLVS) was subsequently formed under the umbrella of the Wildlife Society of Zimbabwe, the Zambezi Society, the Zimbabwe Hunters' Association, the Wildlife Producers' Association and the

National Anglers' Union.

To date, 265 members of the various societies have applied to be volunteer members of the P&WLVS. Training camps have been held, during which participants were briefed on the present situation, and lectured on those aspects of Parks' procedures where they will be utilized.

It is not envisaged that members will become active anti-poaching field operatives, but rather that they will be able to help with regard to rhino search and translocation; interpretive work; administrative duties; tourist office duties; deployment of staff; and in the general maintenance of equipment, roads and buildings.

This should then release much needed manpower to deal with the more active operations of anti-poaching and park patrol.

While most volunteers may be able to afford the time and effort, few will be able to afford a sustained period of duty without some assistance. Many of the members have been called upon to assist and have done so willingly. Their personal budgets, however, may not permit unlimited voluntary work. With this in mind, the P&WLVS is investigating means of raising funds to be entrusted to the Service's Council for wise disbursement.

It is expected that the P&WLVS will continue to grow as its achievements become recognized. For as long as the Department of National Parks remain hopelessly underfunded, so the public of Zimbabwe will need to provide assistance. The operation of the P&WLVS will not be restricted to Parks' estate, but it may also be used effectively to assist in the Rhino Conservancies and other privately owned farms and concerns, should the need arise. People interested in serving with the P&WLVS are encouraged to join one of the five member organizations, where their applications to enter will be processed.

**Generic Interpretive Display Panels
submitted by
Elizabeth Hammack
District Interpretive Specialist
Santa Cruz**

Do you presently have extra generic panels not in use in your district that you would like to trade for generic panels that you do need?

It's come to my attention that we might be able to help one another out with swapping panels as needed.

If you have any extra generic panels and have a need for new panels, please let Robin Holmes know at (916) 322-2989. He'll keep a data base and maybe we can make some trades and meet the needs of our districts.



**See page two
for next edition's
publication date.**

**Bruce Stiny,
Christina Swiden,
Nancy Mendez,
with consultant
Irena Calinescu
taking
measurements.**



Ageless and Vikane: Controlling Pests in Museums

by
Nancy Mendez
Museum Curator
Will Rogers SHP

Tools and methods to combat pests and other uninvited museum-goers was the subject of an all-day workshop held on October 5, 1994 at Will Rogers State Historic Park.

The Pest Management team was assembled by the site's museum curator, **Nancy Mendez**, and included: **Christina Swiden**, MCI-Northern Service Center; **Edra Moore**, MCI-Angeles/Antelope Valley Indian museum; **Bruce Stiny**, MT-Gold Rush/Old Governor's Mansion; and **Jeanne Kelly**, MCI-San Diego District. (Jeanne was unable to attend, but is an official member of our distinguished Pest Team.)

Ageless

Because the Will Rogers SHP museum is open every day for tours, and since the collection is comprised of a variety of objects (books, textiles, furniture, paintings, leather, animal skins, etc.), non-chemical applications such as the Ageless process are among those treatments being considered for infested

objects. For this reason, objects conservator/consultant Irena Calinescu was contacted to provide on-site treatment of a portion of the textiles collection currently infested with carpet beetles. The treatment was also an opportunity for the 'Pest Team' to learn how to make airtight bags and how to use the oxygen-depriving Ageless packets.

Although other DPR museum collections staff use the freezing technique for eradicating pests in infested objects, we've concluded that the Ageless process offers the following:

1. Materials and supplies are portable. They can go where the infested objects are, thus eliminating the transporting of objects often associated with having only one freezer in a given site.
2. Bags can be made to fit large objects. Infested furniture of large textiles that don't fit in freezers can have a custom-made, airtight bag made—virtually any size.
3. Bags can be reused.
4. Sensitive objects not recommended for freezer treatment can be treated with Ageless.

Vikane

Using the data collected over the past several months by the site's museum assistant, **Jerrie Ken**, the 'Pest Team' conducted a survey of the historic Will Rogers home. Specific pest issues were identified, pest management resource material was referred to, and suggestions were made regarding development and implementation of an effective pest management program.

Unfortunately, the Pest Team, discovered that the beetle infestation was out of control. The recommendation to fumigate as soon as possible was made. The team members graciously offered to assist with post-fumigation clean-up and removal of dead insects (in order to deter new infestations and to avoid confusion with future pest monitoring).

As of this date, we plan to fumigate with Vikane in early December. A pest post-mortem story will follow! In the meantime, please feel free to contact me regarding the Ageless procedure. Also, if anyone has firsthand experience using Vikane in an historic home with original (and sensitive) furnishings, I would appreciate hearing from you.



Edra Moore was part of the Pest Management team, which promises a follow-up story entitled, "pest post mortem."

NPS Clearinghouse Inventory List

An inventory listing of all objects in the NPS Clearinghouse will be published in October 1994.

The listing will include names, dates, and conditions for the approximately 1,500 objects remaining in the Clearinghouse museum collection. All of these objects are available for outgoing loan, transfer to other NPS units or exchange with non-NPS institutions or individuals. The objects will also be available for transfer to non-NPS institutions if an amendment to expand NPS deaccessioning authority is passed by Congress. The Clearinghouse is located in Harpers Ferry, WV and is part of the NPS Curatorial Services Division of the Washington office. The majority of the collection consists of 19th to mid-20th-century history objects. The inventory will be sent to all NPS units and regional offices and all non-NPS museums and individuals on the Clearinghouse Classifieds mailing list.

To receive a copy of the inventory, contact the NPS Clearinghouse at the Bombshelter, Harpers Ferry, WV 25425, or phone Kathleen Byrne, 304-535-6202.

(Originally printed in NPS Newsletter, CRM, Volume 17, No. 8, 1994.
Contributed by Pauline Spear, MC III)

Summer Intern Program at Will Rogers SHP

by

Nancy Mendez

Museum Curator

Will Rogers State Historic Park

A ten week program filled with training opportunities for two students (and many benefits for the museum) was recently completed by Rachanee Srisavasdi and Rebeka Rodriguez at the Will Rogers SHP. The students received a salary for all of their hard work, which was funded by the Getty Grant Program's Multicultural Undergraduate Summer Internships project for museums and visual arts organizations in Los Angeles County. The purpose of this project was to increase diversity in the professions related to the museums and the visual arts.

The students wrote the following articles as a part of their final report. For more information regarding the intern/grant program or about the inventory and photo display projects, please contact SPI **Mike Allan**, or MCI **Nancy Mendez**, at 310 454-8212.

Student interns

Rachanee Srisavasdi (l)

and Rebeka Rodriguez (r)

participated in a 10 week program this past summer at the Will Rogers State Historic Park. The third party wished to remain unidentified.



Photos by Jerrie Ken.

Inventory Pilot Project

by

Rachanee Srisavasdi

Student Intern

Will Rogers State Historic Park

I. Purpose

The Will Rogers Ranch House Inventory Pilot Project, developed by Curator **Nancy Mendez**, was a trial effort to see what steps were necessary to take the 1994 November inventory. I, along with fellow intern, **Rebeka Rodriguez**, inventoried the living room and the Will Rogers' study. The purpose of the 1994 inventory was to record artifacts and compare it with the 1944 and 1971 inventories. Since the time Mrs. Rogers compiled the original inventory, many artifacts had been taken off display or moved. Curator Nancy Mendez hoped that after compiling the new inventory, the artifacts could be put back to their original places, using both the 1944 inventory and historical photographs as gauges.

II. Trial One:

Inventorying the Living Room

We wore white gloves to prevent dirt or hand oils from getting on the objects. We were equipped with a mirror and a flashlight, which helped when looking for inventory numbers. We used a ruler to measure objects accurately and, of course, had the 1971 inventory.

We decided to inventory the split-level living room counterclockwise, level by level, top to bottom. We divided the tasks of handling objects and checking the 1971 inventory list. We only handled objects if it were necessary to locate the number.

III. Trial Two:

Inventorying the Study

A different method was used to inventory Will Rogers' study in the North Wing. This time each artifact was described and its number recorded on an inventory form,

instead of checking it off the 1971 inventory list. There were pros and cons to this method. Describing each object and recording the condition and description made our inventory more up-to-date and detailed, but this procedure is more time consuming.

IV. Recording Discrepancies

Inventorying both the living room and study involved more than checking to see if an object were in the room. We discovered many discrepancies from both the inventory list and the objects themselves. Some objects had illegible, faded, or no inventory numbers, while other objects were not recorded on the inventory list. Several objects had old inventory numbers, but no new numbers. All of these variations took additional time to record and organize. We wrote all discrepancies down on blank inventory forms. Recording discrepancies is necessary because, for example, an object not on one list might be on a list for another room. It also helps to make the current inventory more accurate and specific.

V. Examining the Three Inventories

After inventorying the rooms and recording the discrepancies, we examined our new inventory as compared to the 1944 and the 1971 inventories. We recorded which objects were:

- 1) on all three lists,
- 2) missing from the 1994 inventory, or
- 3) missing from both 1971 and 1994 inventories.

We found that numerous objects were missing when we compared this list to the 1944 inventory. By examining the three inventories, we identified what was missing from the room, therefore taking the first step necessary to return historical objects to their original location.

VI. Conclusion

The initial pilot project was successful in identifying the different stages necessary when planning an inventory. It took detailed recording and careful examination of past inventories. Ideally, inventorying

should be performed by two or three people who are familiar with the museum. For the ranch house of Will Rogers this was the initial stage towards future museum endeavors to represent the house as historically accurate as possible.

Photo Display Project

by

Rebeka Rodriguez

Student Intern

Will Rogers State Historic Park

To commemorate the 50th anniversary of Will Rogers State Historic Park, the photo display in the Visitor Center was designed to capture the essence of this historic site.

First, as in any project that requires the effort of more than one person, a planning session was scheduled. The Park Interpreter **Mike Allan**, Local Historian **Randy Young**, Museum Curator **Nancy Mendez**, her assistant **Jerrie Ken**, and student interns **Rachanee Srisavasdi** and **Rebeka Rodriguez** discussed what the aims of the photo display were to be. It was decided to celebrate the 50th Anniversary with a photo imagery of the life and times of Will Rogers at the Ranch.

The planning team selected appropriate photos for the display from the museum archives and from Historian Randy Young's collection.

Three themes were chosen: land, house, and family. For each theme, the four best representative photos were selected.

Next, Rachanee and I designed the layout for the display. We also prepared a presentation to the Will Rogers Cooperative Association (WRCA) which included a set-up of the design. It was at this time that a generous fund was donated by the WRCA to finance the project.

Arthur Wertheim, editor of The Papers of Will Rogers, accepted the honor of writing the introductory panel for the display. The layout includes captions to describe each photo's historical significance. The captions were suggested by Historian Randy Young and typeset by Rachanee.

Photos for a display need to be enlarged, laminated, and mounted on

masonite; the captions need to be laminated and mounted. Several trips to a lab, which specialized in photo enlargement, were necessary to discuss the cropping and measurements of the final products.

While Rachanee and I raced to meet the anniversary celebration deadline, **Bob Heidinger** and his maintenance staff worked to prepare the walls for the display. They removed the existing display, removed the wood paneling, and refinished the walls. They also upgraded the lighting in the visitor center so that its atmosphere would be inviting.

With the wall finished and the display ready to be installed, Interpreter Mike Allan, Rachanee, and I measured and marked the walls for photo placement. Double-sided tape between the photo and wall assured the photographs' position and security before they were permanently placed.

The time, energy, and vision devoted to this photo project were instrumental to its success. Today, the visitor center greets park visitors with a stunning display depicting the life and times of Will Rogers.

Video Projectors

by

Bob Dunn

A-V Specialist

Retired Annuitant

Interpretation Section

In my work advising State Park Staff about A-V systems, I'm frequently asked which is the best system. It is the same today as it has always been: the best picture on the professional screen is produced from high quality images projected through a good lens from a high intensive light source. Yes, the best is a 35mm slide projected on a Stewart screen. It beats a 35mm motion picture system with dirty, scratched film. Most of the questions I have answered in the last year, regarding audiovisual equipment,

have been inquiries about video projection systems.

The best video projection system in the State Park System is at the Monterey Stanton Center, which consists of a Sony 1271 projector (\$15,000), with a Sony Hi-Definition Disc Player (\$10,000), and Sony Hi-Definition Video Disc (\$10,000). The quality is the same as a 35mm film projection system but without the scratches or dirt inherent in this system. For the life of the video disc (30 years), quality remains the same as the first time played. This system projects 1100 lines (Hi-Definition) instead of the usual 525 lines in standard video.

Another system, with this same projector, projecting a standard 525 line rather than the Hi-Definition, produces an image equal to 16mm film projection. This is used at the Marconi Conference Center with a front projection system. It is also at the Bidwell Mansion Visitors Center in a rear projection system.

There are two systems with less than 16mm quality using Sony 4030 video projectors. One is at the Training Center and the other at Lake Perris' Regional Indian Museum. I have received a number of questions in regard to small, liquid crystal, single lens video projectors that cost less than \$5,000. There are several in the Park System: Empire Mine, Calaveras, Clear Lake, Tijuana River Estuary, and others. I urge you not to buy a video projector until it has been demonstrated in your theater. Check for the following:

- 1) brightness
- 2) edge-to-edge sharpness
- 3) color saturation
- 4) color hue
- 5) white balance
- 6) How many hours before lamp replacement and at what cost?

The image quality of these projectors are the same as an 8mm projection system. I think the Eiki LC-300 video projector is the best. One source (for \$2,995.00) is Mike Boer at Slide and Sound Company, Phone 503 649-6055 or FAX 503 649-5852

Lastly, for the best quality image with any video, use video disc instead of tape.

**The Third Annual
CASEC Conference
Promoting Active Involvement
in Aquatic Science Education**

by
Roger Nelson
Ranger I
Bay Area District

Habitat Enhancement and Restoration

Projects should be planned with the student. The most important part of the planning stage is taking the students out into the habitat. (Before they experience it why should they care about it.) The more field trips to the habitat the better.

Students get to know the habitat through science by investigating and monitoring the stream side setting. As children work on cleaning up and restoring a habitat, they become more aware of the natural world near their homes and schools. Such projects provide opportunities for students to feel pride in their neighborhoods.

Students will learn to:

- Identify aquatic insects
- Sample the water for creek health
- Conduct animal tracking activities
- Stencil storm drains
- Use mapping activities to discover nearby creeks and watersheds
- Become aware of the sources and impacts of water pollution
- Develop values of concern and caring about environmental quality
- Think about the effects our lifestyles have on the environment

Student learning will be facilitated by involvement of all the senses. Students will be immersed in the experience of restoration allowing them not only to remember the facts presented, but to understand the interrelationships of environmental issues.

Prior to 1972, there was no federal legislation that said what could or could not be dumped into the nation's waterways. Just 20 years ago we were a basic unregulated third world country.

In 1970 the first Earth Day was held and tens of thousands of people

spilled out into the street showing their interest in Environmental quality and two years later the Clean Water Act was passed.

For the first 15 years after the clean water act passed, Government spent millions of dollars treating point source discharges of contaminated water. Now we are beginning to look at contaminants that don't come from factories or sewage treatment plants. These non-point source discharges are broad areas like drainage from agriculture land and contaminants that come from urban areas.

The creeks and streams of the San Francisco Bay Area are being treated less and less as amenities to improve our lives and more as conduits to remove storm waters away from our homes and businesses. Regardless of whether the runoff travels through a natural creek or through a storm drain runoff system, it does not receive treatment of any kind. Storm runoff scours contaminants from our yards, streets, and sidewalks and dumps it directly into the bay or ocean.

**"Non-point source pollution
is the major source of water pollution
in California.**

(State Water Resources Control Board)

Pollution prevention is the cure for non-point source pollution. Cities are mandated to clean up these problems and in many counties they have joined together in blocks to coordinate their programs. Cities of San Mateo county have just begun to work on this problem. It is because of the Clean Water Act that there is a greater emphasis on street sweeping. It is incumbent upon the cities that they clean up their act, so to speak. Cities may need to sweep streets more often and cars may be cited for blocking a sweeper. It is no longer just an inconvenience to the driver of the sweeper, it is a federal mandate. Leaves and trash contaminated with oil and grease must be collected and prevented from

entering the storm drain system.

In public education there is grant money available for water quality and environmental programs. There are legal mandates that require programs be developed for the preservation and rehabilitation of wet land areas. One important resource in the San Mateo County area is the *Kids in Creeks* program which acts as a grant funnel for getting the money to the proper programs.

Kids in Creeks also provides a lending library providing a variety of materials such as:

- Curriculum Collection
- Creek and Water Quality Video Collection
- Native plants ID sheets
- Urban runoff slide show
- Vinyl raised relief maps of the State, the Bay, and the Delta.

Editor's Message

If you see some changes for the better with this edition of the *Catalyst*, there's a reason. I'm getting help! I'm going to keep my genius benefactor's identity hidden, however, until I can incorporate all of his suggestions. He has additional ways to improve this newsletter that I haven't figured out how to do yet.

Something to keep in mind. This newsletter concentrates on an exchange of information concerning interpretation. Some contributors are sending in articles that would be better suited for *News and Views*. Articles for the *Catalyst* should include information that,

when shared, will make the other interpreters' jobs easier. We are exchanging information, *not* relating events, *not* promoting programs nor individual successes, but identifying methods of making the *Interpretative Moment* (see page 5) more meaningful.

If you can promote a program and include methods used to guarantee its success, (see article *Controlling Pests in Museums* on page 10) that would be acceptable. However, without the *keys to success* it becomes just another *Look what I did* article.

Special thanks to Nancy Mendez for her articles and photographs. The pictures gave me the first chance to try them in the *Catalyst*. I hope this inspires the rest of you.

The deadline for this issue was mid-October (but by mid-October I had only five articles) and on November 1, I was still receiving articles. Think of the next deadline as January 1, (it's really mid-January, but don't MARK THAT DOWN!) January 1, January 1, January 1. Then, when you're two weeks late it won't matter.

memo:

Potential subscribers: Contact **Tammy Thomas** for your personal copy of the *Catalyst*.
916-654-2249 8-454-2249



